

©CIL 17112

Joseph M. Schenck  
presents  
NORMA TALMADGE

OCT 20 1921

in  
"THE WONDERFUL THING"  
A First National Attraction.

Adapted for the screen by Clara Beranger and Herbert Brenon from  
the play of the same name by Lillian Trimble Bradley and  
Forrest Halsey.

CAST

Jacqueline Laurentine Boggs .....	NORMA TALMADGE
Donald Mannerby .....	HARRISON FORD
Catherine Mannerby Truesdale .....	Julia Hoyte
James Sheridan Boggs .....	Howard Truesdale
Laurence Mannerby .....	Robert Agnew
Dulcie Mannerby Fosdick .....	Ethel Fleming
Lady Sophia Alexandria Mannerby .....	Mabel Bert
Angelica Mannerby .....	Fanny Burke
"Smooth Bill" Carser .....	Walter McEwen
General Lancaster .....	Charles Craig

SYNOPSIS

The Mannerbys of Mannerby Hall were in bad enough financial straits already, when the younger son, Laurence, got drunk one night and paid a gambling debt to "Smooth Bill" Carser by signing his mother's name to a check for fifty pounds. Carser tried to extort two thousand pounds for the check and his silence, and Donald, the older brother, found every effort to get the money vain.

Jacqueline Boggs, a beautiful American girl visiting Donald's sister, was strongly attracted to Donald. Her friend told her that only her wealth prevented Donald proposing, so she took matters into her own hands and proposed to him herself. Donald had been too much worried to give much thought to his sister's lovely guest, but he could not help realizing that Jac's enormous wealth would solve all his problems. Hating himself for a cad, he married her, only to find himself very little better off; for Jac's high sense of honor and complete selfishness shamed him into feeling that he could not touch a cent of her money. He gave Carser his note with a clause inserted to the effect that Laurence would not leave the country and the jurisdiction of the English Courts.

One night, Jac discovered Laurence much the worse for drink. Wishing to make a man of him, she persuaded him to go to her father's ranch in America. When Carser discovered that the terms of Donald's note had been violated, he went to Jac, convinced her that Donald had married her for her money, and obtained from her a check for the two thousand pounds. Donald came on the scene in time to throw Carser out of the house, but he could not deny the truth of what had been told Jac. She could think no worse of Donald than he did of himself, for he had come to love her very dearly. Finding that her deepest distress was for her father's grief when he learned how she had been tricked, he felt that the one decent thing he could do was to go to that ranch in the west and make a clean breast of the whole affair.

In America, Donald found himself as deeply impressed with the character of his wife's father as with the splendid change in his brother Laurence. When the rugged, whole-souled Mr. Boggs learned the exact state of the case through Donald's frank, manly recital and the earnest confession of Laurence, he determined to bring Jac and her husband together. He persuaded Donald to remain with him a little longer and quietly cabled Jac to come home. The day she reached the ranch, Donald had just left it to begin his homeward way to England, but fate, in the person of Mr. Boggs, arranged that he miss the train and be forced to return to the ranch. As he drove up, he heard Mr. Boggs vociferously informing Jac that she was well rid of the scoundrel this English husband had turned out to be. As Mr. Boggs knew, it would, his abuse of Donald roused Jac to her husband's defense; and just as she broke down, sobbing that she still loved Donald, she found that instead of her father it was her husband himself who was holding her in his arms.

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

Dated at Washington, D.C.

October 20th, 1921

Register of Copyrights,  
Library of Congress,  
Washington, D. C.

Dear Sir:

The undersigned claimant of copyright in the work herein named,  
deposited in the Copyright Office and duly registered for copyright protection, requests the return to him under the provisions of sections 59 and 60 of the Act of March 4, 1909, of one or both of the deposited copies of the  
two prints entitled THE WONDERFUL THING  
seven reels  
deposited in the Copyright Office on 20th of October, and registered under Class ©CLL 17112, Xc., No. .

If this request can be granted you are asked and authorized to send the said copy or copies to me at the following address:

..... or  
to .....

at  
14 Copies Returned  
OCT 21 1921

BR. D.

*W. B. Person*  
*W. B.*

Signed Associated First National Pictures, Inc.  
(Claimant of Copyright)

*W. B. Person*

*Oct 21/21*

★ O.K. - F.G.P.

OCT 21 1921



ASSOCIATED FIRST NATIONAL PICTURES

OF

WASHINGTON, D. C., INC.



6TH FLOOR, MATHER BUILDING  
916 G ST., N. W.  
PHONE MAIN 176



OCT 20 1921

TITLE PAGE

©CLL 17112

THE WONDERFUL THING

A Photoplay in seven reels

Adapted by Herbert Brenon and Clara Beranger

Photographed by J. Roy Hunt

Directed by Herbert Brenon

Author Joseph M. Schenck

*Photoplay*

*There'll be a Franchise everywhere*

## SPECIAL REPORT

of  
The National Board of Review of Motion Pictures  
70 FIFTH AVENUE  
NEW YORK CITY

To.....Associated First National Pictures, Inc.....

Gentlemen:

We wish to advise you that the majority comment on your photoplay

"ONE ARABIAN NIGHT"

reviewed by The National Board of Review on.....July 22, 1921.....

was as follows:

ENTERTAINMENT VALUE.....UNUSUAL..... EDUCATIONAL VALUE.....EXCELLENT AS ARTISTRY

ARTISTIC VALUE: Dramatic interest of story.....UNUSUAL..... Coherence of  
narrative.....EXCELLENT..... Acting.....EXCEPTIONAL..... Photography.....EFFECTIVE  
Technical handling.....DEPT AND SURE..... Costuming (if period pro-  
duction).....EFFECTIVE..... Atmospheric quality..... Scenic setting.....EXCEPTIONALLY CONVINCING  
Historical value (if period production).....UNUSUALLY INTERESTING FOR ITS TREATMENT  
OF THE ROMANCE PERIOD OF ORIENTAL FICTION.

GENERAL COMMENT: THIS VIVID, SWIFT-MOVING PICTURE IS THE PEER OF ORIENTAL DRAMAS  
ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND  
MUST RANK AS ONE OF THE EXCEPTIONAL PHOTOPLAYS OF THE YEAR. IT HAS BOTH  
DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF  
FOLA NEGRI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER  
BEFORE THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.

The critics of the  
public. They bring  
and liberty of ex-  
posed through  
same time socie  
The National B  
ality, and even  
diligently for  
Though it is a v  
the crystallization  
reflect through th  
the country.

ENTERTAINMENT  
EDUCATIONAL  
presentation and interpretation as great  
ent classes of society past and present  
MORAL EFFECT—This applies  
ARTISTIC VALUE—This te  
tristic out-door scenes and see  
ness of incongruous elem



presented to the  
liberty of speech  
to ideas pre-  
c. At th

OF MOTION

This document is from the Library of Congress  
“Motion Picture Copyright Descriptions Collection,  
1912-1977”

Collections Summary:

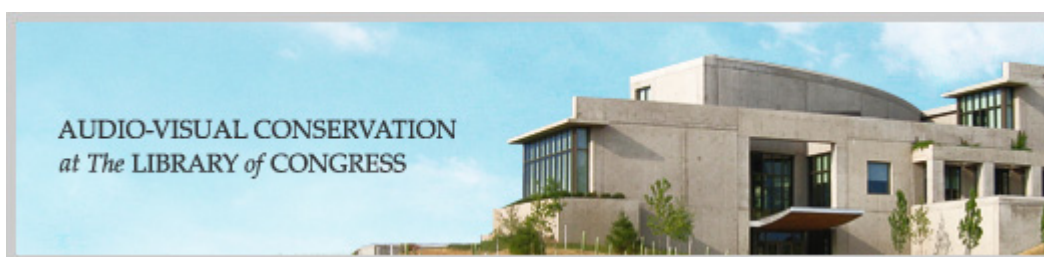
The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center  
The Library of Congress